

1874
Apr. 17
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MR. CHARLES F. HASELTINE'S
ART COLLECTION

Comprising Extraordinary Examples by the

ENGLISH, SPANISH, ITALIAN, DANISH,
GERMAN AND BELGIAN ARTISTS.

*A large number of which are new pictures, never before seen in
this country.*

The entire Collection will be offered at Public Sale,

ON

Friday Afternoon, April 17th,

Commencing at 3:30 o'clock.

AT THE

ANTON HALL SALE ROOMS,

ASTOR PLACE.

on Free Exhibition, Day and Eve'g,

AT THE ART ROOMS, 817 BROADWAY.

The Messrs. LEAVITT, Auctioneers.

on Friday, April 17th, at 3:30 o'clock.

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MR. CHARLES F. HASELTINE'S

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Friday Afternoon, April 17th,

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AT THE

CLINTON HALL SALE ROOMS,
ASTOR PLACE.

Now on Free Exhibition, Day and Eve'g,

AT THE ART ROOMS, 817 BROADWAY.

The Messrs. LEAVITT, Auctioneers.

Sale Friday, April 17th, at 3:30 o'clock.

Artists Represented in this Collection.

Daubigny.
Landelle.
Jules Dupre.
B. C. Koekkoek.
Van Marcke.
Beranger.
Chavet.
Levy.
Zamacois.
Brillouin.
Goupil.
De Nittis.
Bertrand.
De Jonghe.
Jiminez.
Castiglione.
Bakalowicz.
Pittara.
Verboeckhoven.
Ferrari.
Van Hamme.
Carriere Belleuse.
Boulanger.
Lemaire.
Hamman.
Neuhuys.
Richter.
Otto Weber.
Boucherville.
J. M. W. Turner.

Schreyer.
Troyon.
Vely.
Castan.
Escosura.
Chaplin.
Compte.
Coomans.
Lefevre.
Comeleran.
Alboy Rebouet.
De Vega.
Richet.
Gonzalez.
Cecile Ferrare.
Faustini.
May.
Marchaux.
Signorini.
Veron.
Barth.
Cuny.
Guillemin.
Trayer.
Sans.
Jacque.
Carnavalli.
Lambron.
Amberg.
Noterman.

Seratrice.
Heuillant.
Jundt.
Bierstadt.
Spiridon.
Innocenti.
Toeschi.
Rota.
Heilmeyer.
Tortez.
Bonifazj.
Cipriani.
Thirion.
Bacon.
Leikert.
Woodwell.
Roybet.
Linford.
Wall.
Liardo.
Seibels.
Raffaelli.
Macs.
Knarren.
Romako.
Leyendecker.
Burnier.
Meyerheim.
Otto Gebler.
Carl Hubner.

AND OTHERS.

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down twenty-five per cent on the dollar in part payment, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

Sale Friday, April 17th, at 3:30 o'clock.

CATALOGUE.

MARKET VALUE.

UPSET PRICE.

WALL (A. S.) Pittsburgh.

\$100

1. Cloudy Day on the Alleghany.

\$30

LINFORD (Charles). Pittsburgh.

150

2. View in Alleghany County.

75

VERON (A. R.) Paris.

350

3. The Approaching Storm.

150

SIGNORINI (J.) Rome.

250

4. The Little Peasant Girl.

100

An exceedingly pleasant and well executed picture.

MARCHAUX (A.) Paris.

300

5. The Beautiful Greek Girl.

150

Upset Price.

Market Value.

MAY (E. H.) Paris.

Medal, 1855.

\$200	6. The Masquerade.	\$550
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DE NITTIS (J.) Paris.

140	7. The Costumer's Shop.	300
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A brilliant example and rich in color. Such a specimen is difficult to obtain, and commands a high price.

BERTRAND (James). Paris.

Medals, 1861, '63, '69.

100	8. Drowned.	300
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This, the original of the large painting of the same owned by the French Government, is considered by connoisseurs as being in many artistic qualities superior.

ROYBET (Ferdinand). Paris.

Medal, 1866.

200	9. Still Life.	450
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A grand still life, full of the finest quality, but perhaps painted in too low a key to be admired by those not up in art matters.

LEYENDECKER (Mathias). Paris.

165	10. Game.	375
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LAMBROU (Albert). Paris.

150	11. Cup and Balls.	350
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Market Value.

Upset Price.

LAMBRO (Albert). Paris.

\$350	12. The Violin.	\$150
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A most beautiful pair of paintings, and splendid examples of the artist.

ROMAKO (A.) Rome.

900	13. Narcissus.	300
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FAUSTINI (A.) Rome.

400	14. The First Kiss of Love.	200
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A fresh new picture by one of Italy's celebrated painters, and full of tender sentiment.

FERRARE (Cecile). Paris.

850	15. Le Dejeuner.	450
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A picture of a high class, and singularly well executed. The subject is excellent, and the painting irreproachable.

CHAPLIN (Charles). Paris.

Medals, 1851, '52, '65; Cross of the Legion of Honor, 1865.

1100	16. Preparing for the Bath.	600
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In the subject matter of his pictures, and in the peculiar method of treatment adopted, Chaplin stands unrivaled. The refinement, delicacy, and grace of the specimen before us, would make a great reputation, did he not already possess one.

Upset Price.

Market Value.

COMPTE (P. C.) Paris.

Medals, 1852, '53, '55, '57; Cross of the Legion of Honor, 1857;
Medal, 1867, E. U.

\$550 17. Curiosity. \$1000

Painted in the very best manner by Compte, and unusually good
in subject. The beauty of the picture is manifest, and the
fame of the artist world-wide.

COOMANS (Joseph). Paris.

500 18. The Pet Bird—A Scene from the
Days of Pompeii. 800

Perhaps no artist is better known through his engraved works,
which have stood the test of public approbation for years.

LEFEVRE (Charles). Paris.

Medals, 1833, '45, '55; Cross of the Legion of Honor, 1859.

300 19. The Lesson. 750

Finished in the most careful and elaborate manner.

COMELERAN (L.) Paris.

150 20. The Serenade. 300

A beautiful and careful picture.

REBOUET (Alboy). Paris.

300 21. Le Dejeuner. 500

Market Value.

Upset Price.

REBOUET (Alboy). Paris.

\$500	22. The Pet Bird.	\$300
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Please look at these pictures with the most critical eye, and judge whether they are not superb in subject and painting.

BERANGER (J. B. A. E.) Paris.

500	23. The Toilet.	350
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Finished in the most careful and elaborate manner. It would be difficult to find a more delightful specimen of this artist, who is world-renowned, both for the subject of his pictures, as well as the careful and conscientious way in which they are finished. This is certainly a gem.

CHAVET (Victor Joseph). Paris.

Medals, 1853, '55, '57; Cross of the Legion of Honor, 1859.

650	24. The Artist.	400
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An exceedingly brilliant picture of one of Europe's most celebrated and skillful men.

LEVY (Emile). Paris.

Grand Prize of Rome, 1854; Medals, 1859, '64, '66; Cross of the Legion of Honor, 1867; Medal, 1867, E. U.

450	25. Love's Whispers.	275
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An exquisite picture.

Upset Price.

Market Value.

BRILLOUIN (Louis Georges).

Paris.

Medals, 1865, '69.

\$500

26. After the Breakfast.

\$800

This specimen, fresh from the Custom House, and never before seen in America, will appeal strongly to connoisseurs. Low in tone and tender in color, it makes a complete work of art of the highest class.

GOUPIL (Jules).

Paris.

175

27. Reverie.

275

GOUPIL (Jules).

Paris.

175

28. Waiting.

275

A pair of paintings exceedingly attractive, and rendered as only Jules Goupil can do. They are worthy of great praise.

DAUBIGNY (Charles Francois).

Paris.

Medals, 1848, '53, '55, '57, '59; Cross of the Legion of Honor, 1859; Medal, First Class, 1867, E. U.

3200

29. Landscape in France.

5000

A perfectly magnificent painting, and one worthy of the highest laudations. Only the master could so truthfully and conscientiously depict this phase of nature.

This picture would cost, in Mr. Daubigny's studio, 20,000 francs.

WOODWELL (J. R.)

Paris.

100

30. Cernay la Ville.

300

Market Value:

Upset Price.

HEILMEYER (K.) Munich.

\$650	31. Scene in Bavaria.	\$300
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An exceedingly fine painting from this illustrious centre of art.

RICHET (Leon). Paris.

Medal, 1872.

350	32. Beautiful French Landscape.	200
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A perfectly superb picture.

DE JONGHE (Gustave). Paris.

Medals, 1863, '68, '70.

1750	33. The Music Lesson.	1000
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During the past year the works of De Jonghe have met with, in his case, an unprecedented demand; and it is admitted that he will, without doubt, be the successor of Alfred Stevens in the estimation of connoisseurs.

JIMINEZ (Louis). Rome.

450	34. The Attentive Listener.	250
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This is the only specimen by this eminent Artist in the collection.

CASTIGLIONE (G.) Paris.

550	35. Inspecting her Treasures.	300
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A choice picture by an artist who is justly obtaining a first place in art estimation.

Upset Price.

Market Value.

BAKALOWICZ (Ladislas). Paris.
 \$550 36. The Tease. \$900
 One of this artist's best examples.

VELY (A.) Paris.
 550 37. The Troubador. 1400
 Certainly a superb work; although the subject has been treated often, yet rarely in so artistic and skillful a style. No one could hope or expect to see a more perfect rendering of the subject.

GONZALEZ (Juan A.) Paris.
 150 38. Self-Satisfaction. 300
 A fine example of the popular school.

CASTAN (Edmund). Paris.
 1000 39. Before the Shrine. 2500
 Words are wanting to adequately express the merits of this great picture. The subject is fine, the composition and drawing without fault, and the painting above criticism. It is, moreover, the most important picture by Castan that has ever been in America, to Mr. Haseltine's knowledge.

HEUILLANT (A.) Paris.
 700 40. An Idyll. 1500
 This is an unusual painting. Full of the greatest merit, it is yet entirely novel in its treatment and effect, and marks a new departure in the world of art. Ten years ago such a picture would have excited the greatest possible remark from its radical opposition to established rules. Héuillant is one of the recognized great men of France.

Market Value.

Upset Price.

LANDELLE (Charles). Paris.

Medals, 1842, '45, '48, '55; Cross of the Legion of Honor, 1855.

\$1000	41. The Beautiful Zerlina.	\$600
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Landelle is always beautiful in his art; subject, color, form and tone, find always proper rendering from his skillful brush. This is a picture to be loved.

ROTA (Giovanni). Paris.

900	42. The Visit to the Gallery—In the Time of the Directory.	500
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No one can but pause before this painting; and to pause is to praise and to admire. Certainly a more attractive picture cannot be presented.

TORTEZ (Victor). Paris.

650	43. The Rivals.	275
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A subject interesting, and treated in a peculiarly attractive and forcible manner. The page in grey tights certainly seems determined that the other gentleman shall not pay attention in the direction of his thoughts, if he can help it.

DUPRE (Jules).

Medals, 1833; Cross of the Legion of Honor, 1849; Medal, 1867, E. U.

1400	44. Scene in France.	900
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In quality this example of Dupre is as fine as any imported.

Upset Price.

Market Value.

PITTARA (C.) Rome.

\$700	45. The Way-Side Inn.	\$1250
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PITTARA (C.) Rome.

700	46. Scene near Rome.	1250
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VERBOECKHOVEN & DAINAILLE.

Brussels.

Medals, 1824, '41, '55; Cross of the Legion of Honor, 1845.

800	47. Landscape and Figures.	1250
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Rarely is it found that two artists combine to make so interesting
and beautiful a picture.

TOESCHI (G.) Rome.

475	48. Teazing Polly.	750
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A beautiful picture from an artist of the first importance.

TOESCHI (G.) Rome.

475	49. The Old Beau.	750
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INNOCENTI (Aug.) Rome.

125	50. The Connoisseur.	250
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INNOCENTI (Aug.) Rome.

125	51. The Secret Letter.	250
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A pair of gems.

Market Value.

Upset Price.

SPIRIDON (J.) Rome.

\$1250	52. The Game of the Dwarfs.	\$675
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Since the death of Zamacois, no one has succeeded so well in rendering his favorite subjects as Spiridon.

BAKALOWICZ (Ladislas). Paris.

1000	53. Curiosity.	700
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The pictures of this artist require no introduction.

FERRARI (G.) Rome.

650	54. The Ambuscade.	300
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It is only of late years that the paintings of Ferrari have been imported—but they have long commended themselves to European buyers.

VAN HAMME (Al.)

475	55. The Guitar Lesson.	150
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BARTH (F.)

350	56. Feeding Rabbits.	250
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RAFFAELLI (F.)

175	57. Outskirts of Lyons.	60
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Upset Price.

Market Value.

BONIFAZZ (A.) Rome.

\$90	58. Neapolitan Boy.	\$175
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An exquisite and beautiful painting of the Roman School, and by an illustrious painter.

BACON (Henri). Paris.

250	59.	750
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KOEKKOEK (B. C., deceased).

500	60. On the Zuyder Zee.	1500
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The good works of Koekkoek have become, of late years, exceedingly rare, and dealers even experience great difficulty in obtaining a specimen. This unusually good one is presented with the hope, that those interested in the best foreign Art, will not permit it to sell below its value, for it would be exceedingly difficult to replace it with one so excellent.

LEIKERT (Charles). Antwerp.

120	61. River View below Amsterdam.	250
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MAES (R.) Brussels.

90	62. Fowls.	150
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BELLEUSE (Louis Carrier). Paris.

650	63. At the Gate of the Park.	1400
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Market Value.

Upset Price.

CUNY (Eugene). Paris.

\$375	64. The Anxious Parents.	\$150
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BOULANGER (Gustave). Paris.

Prize of Rome, 1849. Medals, 1857, 1859 and 1863. Cross of the Legion of Honor, 1865. Instructor of the Government School of Art, 1869.

350	65. The Pompeian Maid.	350
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One of the most beautiful specimens of Boulanger ever offered for sale.

LEMAIRE (M.) Paris.

900	66. The New Song.	500
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A splendid picture and a very expensive work.

HAMMAN (Edouard J. C.) Paris.

Medals, 1853, 1855, 1859, 1863; Cross of the Legion of Honor, 1864.

750	67. Tender Moments.	350
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The reputation acquired by Hamman is not to be wondered at, while contemplating this work of his genius.

NEUHUYS (J. A.) Brussels.

1000	68. The Portrait.	600
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This splendid painter ranks with Florent Willems, and holds high place with him in the world of art. This is a superb work.

Upset Price.

Market value.

RICHTER (Edouard). Paris.

\$1000	69. The Temptation of Faust.	\$2500
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Anything more magnificent than this picture it is difficult to conceive of. Resplendent in color, it is rich in tone; splendidly drawn and composed, it is crowded with effects the most difficult of treatment and the grandest in conception.

LANDELLE (Charles). Paris.

Medals, 1842, 1845, 1848 and 1855. Cross of the Legion of Honor, 1855.

700	70. Haidee.	1250
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As choice a picture as any one could wish to see or own; and as an example of Landelle, it is truly first-class.

BAKALOWICZ (Ladislas). Paris.

600	71. The Answer to the Proposal.	1200
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BIERSTADT (Albert). New York.

1000	72. Moonlight—Mount Adams, Colorado.	2000
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VAN MARCKE (Emile). Paris.

Medals, 1867, '69, '70; Cross of the Legion of Honor, 1872.

450	73. Landscape and Cattle.	850
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The works of this artist command prices like, and are esteemed equal to, Rosa and Auguste Bonheur, and even Troyon, his master.

Market Value.

Upset Price.

WEBER (Otto). Rome.

\$1400	74. Treading Out the Wheat.	\$650
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Mr. Haseltine considers these the best examples, in quality, of the artist that have ever been exhibited in America to his knowledge. Almost all of Weber's works are splendid. Every collector of the best works of the masters should possess one.

FAUSTINI (S.) Rome.

375	75. The Jewels.	175
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Beautiful in color, and fine in drawing and composition. The subject is slightly commonplace, but interesting, especially to the ladies.

GUILLEMIN (A.) Paris.

Medals, 1841, '45, '59; Cross of the Legion of Honor, 1861.

875	76. Dictating the Will.	475
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ESCOSURA (Leon Y.) Paris.

Decoration of Spain.

1850	77. Before the Departure.	1250
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SCHREYER (Adolphe). Paris.

Medals, 1864, '65, '67.

1500	78. Fleeing from the Fire.	700
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For quality and beauty, this picture is unsurpassed and unsurpassable, by Schreyer. It was bought in Berlin, and formed a part of the celebrated collection lately sold there.

Upset Price.

Market Value.

TROYON (Constant, deceased).

Medals, 1838, '40, '46, '48, '55; Cross of the Legion of Honor, 1849.

\$850	79. Landscape and Cattle.	\$1250
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This beautiful study was highly prized by its former owner, the famous Railroad King of Germany, and was bought from amongst the pictures forming his collection by its present possessor. It is an unusually brilliant bit of art.

ZAMACOIS (Edouard, deceased).

Medals, 1867, '68, '70.

400	80. Easy Labor.	900
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TRAYER (J.) Paris.

Medals, 1853, '55.

350	81. Not very Sick, and not very Well.	600
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A brilliant picture by this well-known painter.

SANS. Paris.

400	82. The Connoisseur.	600
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A picture of the highest class.

DE JONGHE (G.)

Medals, 1863, '68, '70.

1000	83. The New Ear-Rings.	1500
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A more magnificent picture has never been painted by this artist. It is worthy of a prominent place in any collection of pictures in the land.

Market Value.

Upset Price.

HEUILLANT (J. A.) Paris.

\$1300 84. The Siesta.—Scene in Japan. \$500
 A fine work of art.

CARNAVALLI. Rome.

550 85. The Pet Dog. 150

VERON (A. R.) Paris.

550 86. Scene in France. 200

VILLA (E.) Paris.

800 87. Poor Polly. 500

BOUCHERVILLE (Ad. De). Paris.

600 88. Fascinations of Cupid. 520

This picture was from the salon of 1873.

AMBERG (W.) Berlin.

850 89. Abstraction. 350

A picture of fine subject and quality, and well calculated to adorn
 any dwelling.

Upset Price.

Market Value.

SERATRICE (P.) Rome.

\$200	90. The Siesta.	\$500
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In the style which made Zamacois so famous, it is so well done
that it will commend itself to amateurs.

VALLES (L.) Paris.

500	91. Forbidden Fruit.	1000
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KUWASSEG (C., fils). Paris.

80	92. Corbeil.	200
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KUWASSEG (C., fils). Paris.

80	93. Sauzay.	200
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CHURCH (F. E.) New York.

550	94. Lake in the Catskills.	1000
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BURNIER (Richard). Berlin.

550	95. Landscape and Cattle.	1000
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GEBLER (Otto). Berlin.

650	96. Landscape and Cattle.	1300
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MEYERHEIM (W.) Berlin.

250	97. The Antwerp Diligence.	550
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Market Value.

Upset Price.

	SEBES (P. W.)	Brussels.	
\$425	98. Come to Bed, darling!		\$225
	SEBES (P. W.)	Brussels.	
425	99. Fond of Music.		225
	GRIPS.	Brussels.	
400	100. Out of His Cage.		200
	GRIPS.	Brussels.	
400	101. Flemish Interior.		200
	STEVENS (A.)	Brussels.	
400	102. He Cometh Not.		200
	CARDON (Ch. Leon).	Paris.	
650	103. The Guard Room.		350
	HEILIGERS.	Brussels.	
600	104. Surprised.		325
	VAN SEBEN (H.)	Brussels.	
500	105. Dolly in Danger.		200
	ROBIEJSH (Carl).	Munich.	
500	106. Up to Mischief.		225

Upset Price.

Market Value.

Upset Price.		Market Value.	
	DE HUYSMANS (F.)	Paris.	
\$150	107. An Egyptian Shop.		\$400
	DE HAAS (M. F. H.)	New York.	
200	108. On the Coast.		350
	CARPENTIER (H.)	Paris.	
200	109. Gathering the Clusters.		500
	SEELDRAVER.	Paris.	
150	110. Baby Don't Like It.		400
	ADAMO (A.)	Munich.	
375	111. The New Apprentice.		700
	BLUME (Edmund).	Munich.	
200	112. The Secret Letter.		400
	SHEERBOOM (And.)	Brussels.	
150	113.		350
	LAMBRON (Albert).	Paris.	
300	114. Cup and Balls.		600

Market Value.

Upset Price.

RANKLEY (Alfred.) London.

\$1000	115. The Escape from Worcester.	\$500
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TURNER (J. M. W., R.A.) London.

10,000	116. "Venice."	4000
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An important Cabinet Work.

Extract from the N. Y. Tribune, April 3, 1873:

"The picture of Venice, by Turner, which occupied the place of honor on the east wall, was one of the most satisfactory works of this artist which have ever been seen in this country. The note in the catalogue, stating that it was authenticated, was entirely superfluous. It is a picture which could not possibly have been painted by any other than the master whose name it bears. Everything is Turneresque in it. The wonderful floor of the sea over which the gondolas and barges are gliding wherever their color is needed; the hazy air glorified by a rosy tinge that makes the architectural marbles still whiter; and, more than all, that marvelous sky of cumulus clouds, where, if you scrutinize the canvas, you see great daubs of white color plastered thickly on it, as if, impatient with the brush, the painter had scraped his palette with a spatula, and stuccoed the surface with masses of paint—which, seen at the proper distance, become a perfect heaven of clouds. All these things mark the work as that of the most passionately original artist of the age. It is a pleasing picture of itself, also. It lacks some of the more glaring eccentricity of Turner's latest work; it is not singular in drawing or loud in color. Its only fault is the fault which Turner proudly calls 'my fault,' that of indistinctness."

Upset Price.

Market Value.

SCHEURENBERG (J.) Dusseldorf.

\$300	1 7. Interior.—The Farewell.	\$500
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MOORMANS (Francis Leonard). Rotterdam.

Pupil of Academy at Antwerp.

150	118. "Tete-a-Tete."	300
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CARPENTIER (A.) Paris.

Medals, 1841, '57.

250	119. Reverie.	750
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BREVOORT (J. R.) New York.

400	120. Lake Dunmore, Vermont.	1000
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TWO NEW PICTURES BY CARL HUBNER. 1873.

HUBNER (Prof. Carl). Dusseldorf.

250	121. Family Service.	500
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HUBNER (Prof. Carl). Dusseldorf.

250	122. Charity.	500
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LIARDO (F.) Rome.

150	123. Sunning Herself.	600
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Market Value.

Upset Price.

BUCHERELLI (D.) Rome.

\$500	124. Watching and Waiting.	\$150
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CIPRIANI (N.) Rome.

600	125. Watching the Balloon.	225
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THIRION (V.) Paris.

350	126. Gathering Grapes.	200
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DE BYLANDT (Count A.) Brussels.

600	127. Sorento.	360
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DE BYLANDT (Count A.) Brussels.

550	128. Lake of Como.	300
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BUETLER (Jos.) Dusseldorf.

150	129. Lake of Geneva.	80
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HETZEL (George.) Pittsburgh.

150	130. Scene in Western Pennsylvania.	75
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HETZEL (George.) Pittsburgh.

150	131. Near Pittsburgh.	75
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Upset Price.

Market Value.

	DOLL (Prof. A.)	Munich.	
\$50	132. Winter in the Tyrol.		\$150
	DOLL (Prof. A.)	Munich.	
50	133. Lafenburg aux Rhein.		150
	JUNDT (Gustav).	Paris.	
	Medals, 1868 6'9.		
650	134. Flowers for the Golden Wedding.		1800
	JACQUE (Charles).	Paris.	
600	135. The Farm-House.		1000
	SEIBELS (Charles).	Dusseldorf.	
600	136. Holland Landscape ,with Cattle.		1200
	DE BEUL (Henri).	Brussels.	
225	137. The Pretty Shepherdess.		450
	DE BEUL (Henri).	Brussels.	
225	138. Going to Market.		450
	NOTERMAN (Zacherie).	Paris.	
125	139. Waiting.		300

Market Value.

Upset Price.

MOORMANS (F.) Paris.

\$300	140. A Happy Family.	\$150
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MOORMANS (F.) Paris.

275	141. The Music Lesson.	100
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DE BYLANDT (Count A.) Brussels.

350	142. Homeward Bound.	200
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SMITH (Russell). Philadelphia.

250	143. Beautiful View.	80
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BERANGER (J. B. A. E.) Paris.

Medals, 1846, '48.

500	144. The Pretty Dressmaker.	250
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CASTIGLIONE (G.) Paris.

750	145. The Pet Bird.	350
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LITSCHAUER (deceased).

600	146. The Unlucky Number.	200
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KNARREN (P.) Brussels.

700	147. The Pride of the Household.	305
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Upset Price.

Market Value.

GRIPS. Brussels.

\$150	148. The Attentive Mistress.	\$300
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HELMICH (Howard). Paris.

150	149. Tired Musicians.	475
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PINELLI (A. Dè.) Florence.

300	150. The Choral Service of Santa Maria flavella, at Florence.	1000
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GIDE (Theophile). Paris.

500	151. The Rehearsal for the Mass.	850
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HART (James M.) New York.

350	152. Farmington Meadows.	600
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HUBNER (Prof. Julius). Dusseldorf.

90	153. The Dead Bird.	200
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